

## MISS STRONG'S PUPILS CONCERT.

The pupils concert given annually by Miss Strong at Memorial Hall took place May 26th, and preserved its usual character for excellence. The programme, which was intended to represent the great periods of pianoforte composition consisted of Works by Bach, Scarlatti, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Schumann, Rubinstein and Gluck. The Bach concert for three pianos and five string instruments played by Miss Florence Hammon, Mrs. R. Atkinson, Miss Strong and Messrs. Schoen, Gecks, Mayer, Anton and Mayer, Jr. was one of the finest numbers, and the Gluck choros, Sea Fairies, for female voices, is a charming composition. Misses May, Anderson, Foote, Phelps and Case did good work, while Misses Platt and Kniffiu in their Mozart Concerto for two pianos and Master Richard Platt in his Schubert duo for piano and violin with Mr. Schoen's able assistance, distinguished themselves in a marked degree. Miss Lois Page played a brilliant Rondo with string accompaniment in excellent taste. Miss Marion Ralston in the Schumann Fantasiestucke proved herself rarely gifted, mastering the technical difficulties, with ease and giving an artistic interpretation which won her a great success. The Chopin Concerto in F minor found a worthy interpreter in Miss Florence Baugh, who fully sustained the enviable reputation she has already made for herself. The pianissimo runs were beautifully light and clear, while she entered thoroughly into the poetry, grace and spirited rhythm of the composition. Miss Anna Vieths in spite of former successes surprised all her friends by her rendition of Rubinstein's D minor Concerto. Its difficulties are well known, but she mastered them thoroughly and displayed a finish of technique, accuracy of memory, beauty of tone and style, which fully entitled her to the certificate, which Miss Strong presented her in token of the completion of her musical course. Her harmony work was represented by a Sonata written by her for this occasion and played by her pupil, Miss Day. It showed taste and intelligent treatment and was an additional proof of the thoroughness and earnestness of her studies. It is understood she will now go abroad and pursue her work still farther and her many friends wish her continued success in her musical work.

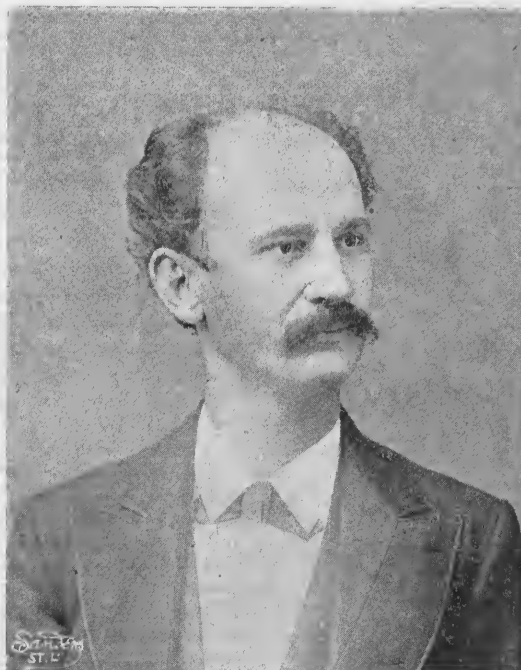
A. P. Erker & Bro., the leading opticians, at 617 Olive st., have everything in the line of spectacles, eye glasses, opera glasses, telescopes, drawing instruments, artificial eyes, etc. They make a specialty of oculist's prescriptions.

There will be three free scholarships offered by the College of Music of the Forest Park University next September. This is a valuable opportunity for talented piano or vocal students to avail themselves of the privilege of obtaining a year's instruction free under first-class instructors. Those interested will do wisely to write the principal for particulars.

Verdi and Von Bulow Reconciled.—A reconciliation is said to have taken place between Maestro Verdi and Hans von Bulow, the German pianist. For years the two men have declined to come together, and have said hard things of one another. A better spirit, however, seems to have overcome Von Bulow while in Florence recently. At any rate, he wrote a long letter to Verdi, expressing his sorrow for the unkind things he had said about him, and hoping that they might pass the rest of their lives in peace. Verdi answered the letter at once, thanking his Northern colleague for his kind words and expressing unbounded admiration for his talents and accomplishments. Bulow will remain in Italy, it is said, for some time.

## FRED. SCHILLINGER.

Fred Schillinger, the well known teacher of piano and violin was born in St. Louis, June 18th, 1856. He is a son of Charles Schillinger, the eminent flutist and pianist who has long been identified with the progress of music in St. Louis. Mr. Schillinger's early training in piano and violin was under the direction of his father who developed the young student's talent in a remarkable manner. After furthering his studies in violin under the guidance of E. Spiering and A. Waldauer



with whom he spent about three years, he proceeded in 1874 to Vienna where he pursued a two years course in violin under Jos. Hellmesberger and two years in piano under Prof. Schenner, studying harmony at the same time under Fuchs. Mr. Schillinger's progress there was rapid and a source of pride to his masters. He availed himself of the opportunity of hearing the best performers and played in the Gesellschaft and Opera House orchestras.

Since his return to St. Louis, Mr. Schillinger has been teaching piano and violin with great success. Many of his scholars

are now prominent players, some doing splendid work in orchestras. He is conductor of two of the principal societies in North St. Louis, the Apollo Gesang Verein, Freier Maennerchor, and Damenchor. For the past six years he has been connected with the Olympic and Grand Opera House orchestras.

Mr. Schillinger is a splendid accompanist for concert work and a composer of marked ability. Among his published works are piano compositions and male and female choruses. His latest composition is a mazurka for piano, entitled "Recollections of Vienna."

Mr. Schillinger is a young, energetic and popular musician and worthy the prosperity that has attended him.

## THE WAY AND THE WORK.

There are too many young people in the world who complain of their unfavorable circumstances. They say that everything and everybody is against them. They think that if they only have friends to help them, or if opportunities were more propitious, they could succeed in doing something wonderful. There never was a greater mistake. To be born in easy circumstances is often a detriment than an advantage. Adverse circumstances really make a man.

Too many people are on the look-out for easy positions in life. Such people never will amount to much. It is the hard knocks that toughen the sinews and give strength and endurance.

Do not choose any course in life because you think it will be an easy and quick way of making fame and fortune. Every line of work has its difficulties and obstacles. When you see an obstacle in your pathway, no matter if it does seem to tower mountain high, don't become faint-hearted and despondent and turn back.

Perhaps when you get on the other side of that mountain of difficulty, you find that the object you desired is still farther on, and a river may obstruct your way. Don't sit down and cry in despair, or "shiver on the brink," for fear the water may be cold, or the current too rapid. Plunge boldly in, and with many a stroke make for the other shore.

This is the spirit that will carry one successfully through life. Almost every one would like to turn the world upside down, but if they are told that the way to do it is by taking a spade and beginning to turn up a little of the earth's sod or gravel, they draw back in despair or disgust.

The music life is no exception to the general rule. Difficulties beset it on every hand. To become a pianist, a violinist, a vocalist, or a composer, one must overcome many difficulties and obstacles that often seem to tower mountain high before the student. Without the pluck to boldly attack any and all such difficulties as may present themselves, one would better never begin. And when one has progressed to the point where he thinks he is ready to make music teaching his life-work, he will still find many difficulties before him, but it is to be hoped that by this time he has learned the secret of overcoming them, which is that indomitable courage called pluck.—Ex.

One of the numerous romances of real life in connection with music is the following:—Signora Runa Roscia was a few years since, a noted singer in Naples. In the year 1880, while staying at a hotel in Casamicciola, the wall of the building gave way during the night time, burying many of the inmates beneath the ruins. The Signora escaped unhurt, and was so affected by the calamity from which she had been exempted, as to there and then register a vow to become a nun. Returning to Naples she immediately carried this determination into effect, was assigned to the order of St. Anna, at Naples, of which cloister she is now the head.

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**Not Bad for Dull Times.**—The piano business of Mason & Hamlin's Boston house, for the first five months of this year, shows an increase of fifty per cent. over the same period in last year. This house has been behind orders on a number of their Upright styles for the past three months. Truly, the success of the Mason & Hamlin piano is great.

**A German Statistician** has ascertained that during the last 15 years Wagner's operas have been given in German cities the following number of times: "Lohengrin," 3,014; "Tannhauser," 1,976; "Flying Dutchman," 1,076; "Walkure," 823; "Meistersinger," 682; "Rienzi," 464; "Rheingold," 358; "Siegfried," 322; "Gotterdammerung," 314; "Tristan," 277; "Parsifal," 75.

**The Graduate's Recital** of Miss Martha Kendrick, assisted by W. D. Armstrong, organist, and P. G. Anton, Jr., violoncellist, was held at Shurtleff College on the 1st ult. A very good programme was excellently rendered. Mr. Anton's violoncello numbers made quite a hit and proved that artist's popularity. Miss Kendrick and Mr. Armstrong were received with the greatest favor.

**The Death** of Capt. J. Fitz Herbert Ruxton, manager of the Chickering & Sons piano house is announced with the deepest sorrow. Capt. Ruxton's tragic death was the result of injuries received in throwing his horse to avoid the necessity of tramp-

ling upon his friend, in a race of the Country Club, Brookline, Mass., on May 26. Capt. Ruxton was making an enviable record in his position; young and active he gave promise of great things. The warmest sympathy is expressed for his family.

**The wealthy Chicago amateurs** who induced Theodore Thomas to settle in Chicago have an opportunity to display their love of music by the outlay of solid cash. Fifty-two of these gentlemen bound themselves to pay the losses of the Thomas enterprise up to \$1,000 each. The results of the first year show a deficit of over \$53,000, so that each of the gentlemen in question will be called upon for the full amount of his conditional subscription. It is generally understood that the engagement with Mr. Thomas is for three years, so that there will be a chance for the investors to recoup themselves. The World's Fair summer will probably enable them to do this but their first season's experiment cannot be considered as very encouraging.

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OUR readers will notice the cut of a piano stool on page 56 of the REVIEW. It is the finest piano stool made in the world. It is used and preferred by the great pianists, Rubinstein, Rosenthal, Rive-King and others. It is a beautiful piece of furniture and an ornament to any parlor. The reduced price is \$12.37. We offer it as a premium for only eight subscribers. You can have your choice in walnut, ebonyized oak or mahogany.

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## PIANO POUNDING.

An American lady on being asked what was the prevailing impression produced upon her mind by the performance of an eminent pianist of the modern type, replied, "Oh I kept on feeling so thankful that he 'was not playing on my pianoforte.'" Truly, says the *Musical News*, a not unnatural remark when it is remembered that a disciple of Liszt is said to have smashed three instruments during a single season. When one hears too that a popular performer pounds away at the pianoforte until his fingers bleed, it is surely time to enter a protest against the undue striving after force which seems to characterize so many pianists of the present. A German lady stated to the writer quite recently that it was not at all an uncommon thing in her country for students to have to give up pianoforte playing on account of injuries done to their hands, through excessive technical work, and it is said that one of quiet the best pupils of the Royal College of Music has had a most promising career suddenly arrested (let us hope not destroyed) by the vehemence of her performances. All this is very sad, and seems to point to "something wrong somewhere."

Nature is very yielding; she may be coaxed and persuaded to almost any extent, but attempt to force her and she will be revenged. To go on playing when the tired muscles are clamoring for rest is the very acme of folly, and yet how many students will persist in playing when their arms feel fit to break, under the influence of a mistaken feeling that some wonderful benefit will accrue to them by keeping on practising when in this state of tension! A few moments rest should be given at the smallest indication of fatigue; but as strength is gained these moments of relaxation will become less and less necessary, until at length the student will be able to play for a considerable time without feeling tired.

Of course, technical development is absolutely necessary for every performer, and not a word should be uttered against it, so long as it is kept within bounds and attained by legitimate means, it is only against the abnormal tendencies of a certain

Continued in Third Column.

## MRS. REGINA M. CARLIN.

Mrs. Regina M. Carlin, supervisor of music in the public schools is a daughter of the Hon. John Mullery, one of our oldest and best esteemed citizens. She was born in St. Louis and evidenced musical talent at a very early age, composing and playing by ear in a surprising manner when only five years old. At the age of seven she was sent to the Academy of the Ursulines at Alton, Ill., where under the direction of one of the most popular and successful teachers of the faculty, she made rapid progress as a pianist and vocalist. When ten years old she could extemporize on any given air in a remarkable manner. On her graduation at the age of eighteen, she was awarded a testimonial in the form of a solid gold lyre to be worn as an amulet.

Mrs. Carlin is also a pupil of Signor Tamburello in vocalization and of Alfred G. Robyn in harmony. She has a mezzo-soprano voice of good compass, well schooled, pure and sympathetic. Her first service was at the old Cathedral whence some of our best local singers have emanated. She has been organist at the Cathedral, Annunciation, St. Johns, 16th and Chestnut, and the Immaculate Conception, and has been frequently sought by other churches to play on extraordinary occasions. She has a special talent for organ accompanying.



Mrs. Carlin has appeared in opera, having taken the title role in Gilbert & Sullivan's opera, "Patience," given at the Pickwick; her work combined with a splendid stage presence, was highly commended. She had many offers for operatic work which were refused.

Mrs. Carlin is one of the two lady supervisors of music in the public schools. The appointing of ladies for this work was owing to the success attained by Mrs. Carlin at the Blair school where she taught in 1890.

Among her successful compositions are "Marche au Revolt" and "Veni Creator," the latter dedicated to Rev. D. S. Phelan on the occasion of his silver jubilee.

Mrs. Carlin is a lady of high culture and unusual scholastic attainments, possessing besides a refined musical nature, special talents for poetry and painting in which she is quite proficient. Her steadfastness of character is well-known. So great was her love and loyalty to her aged father that she has been surnamed the Cordelia of the modern version of Shakespeare's "King Lear." She is enthusiastic in her work and highly esteemed by all her pupils and friends.

There is trouble in the sacred fane devoted to classical music! Boston is perturbed! The serenity of the Back Bay is rudely broken! Sacrilegious voices have dared to give utterance to protests against Nikisch as a conductor, and it may now be expected that somebody will arise and protest against the Bunker Hill monument. The critics are arrayed against each other, and when Boston critics declare war, carnage direful and gory must ensue. Bacon and Aphorpe are on record as eulogists and defenders of Mr. Nikisch, but against him are arrayed Hale, Elson, Woolf and Ticknor. Such divergence of opinion is something awful to think of, but the most saddening aspect of the case is the rude awakening of the Bostonese from their long dream of peace. Everybody thought that Nikisch was a permanent and unchallenged idol, and how the calm worship is rudely disturbed for impious hands are raised against the Nikisch cult! And we live to see such troublous days!

school that a protest becomes necessary. Piano pounding is not only injurious to artists, but is also detrimental to art, for there would be little advantage in being able to perform wonderful feats of strength, unless opportunities were afforded for their exhibition, and so those pieces get selected which are best calculated to allow the performer to show off his vigorous manipulation. Thus, among the followers of this school, Liszt is taking the place of Beethoven, while as for Mozart and Mendelssohn, they are much too mild and forceless for the piano pounders; indeed, the suggestion of their names is quite sufficient to hazard one's reputation with, and to call forth a pitying smile from the partisan of violence. With this type of performer, the celebrated aphorism about the musicians needing "hands, head and heart," seems in danger of being ignored little head and less heart characterising the playing of some of these sledge-hammer pianists. Unfortunately the piano pounder is at present worshipped by a certain section of society, but that is possibly because he affords the greatest opportunities for conversation.

It is to be hoped that piano pounding may prove to be only a passing fashion, which ere long will give place to some more worthy treatment of the instrument. Happily, we have amongst us teachers who by precept and example are earnestly endeavoring to instill into the minds of their pupils the importance of developing, along with technical skill, an intelligent appreciation of the masterpieces of genius, a correct knowledge of the various art-forms in which musical thoughts are clothed, and, still further, the power to express these thoughts with a true perception of their real beauty and meaning.

## CITY NOTES.

J. M. North goes to the fishing regions above Minneapolis.

Miss Agnes Gray will spend the summer at Lebanon Springs.

Miss Adelaide Kalkman has gone to Europe for professional study.

Charles Humphreys is in New York studying under Charles Adams.

E. R. Kroeger will play his Trio at the N. M. T. A. Convention in Cleveland.

Wm. Maddern is giving a series of twenty-five concerts at Tower Grove and other parks.

Mrs. Lucy B. Ralston and her talented daughter Marie, will spend the summer at Bar Harbor, Mich.

Aug. Wm. Hoffman was one of the judges at the \$1,000 piano contest held at Hardin College, Mexico, Mo.

Miss Eugenia Williamson, the talented elocutionist is at Eureka Springs where she has a regularly organized class of young ladies in elocution.

Mrs. Strong, of Garrison avenue, accompanied by her daughter, Miss Nellie Strong, will spend a couple of months at the sea shore. They will go first to Rye Beach.

A Piano Recital was given by the pupils of Miss Cora Fish, assisted by Mrs. Schaeffer, and the Misses Hudson, vocalists, on the 24th ult. A varied programme was excellently rendered.

Miss Carrie Price, the esteemed organist and teacher, has located at San Antonio, Tex., where she will continue her teaching. Miss Price is well equipped for splendid work, having had thorough training in her musical studies.

Next season, Mr. Kroeger proposes to add to his recitals at the Forest Park University, several evenings devoted to special composers. The educational value of these recitals is very high and the pupils invariably await them with the utmost eagerness.

Loreto Acady at Florissant, Mo., gave its commencing exercises on the 21st ult. Among the principal piano numbers rendered were "Vive la Republique" by Kunkel played by Misses Donovan and Ghio and "Rhapsodie d'Auvergne" by G. Saint-Saens, Kunkel's Royal Edition, played by Miss Donovan.

E. A. Schubert, the pianist and composer, of St. Charles, Mo., has dedicated his "Bolero," which appears in this number, to Mr. E. R. Kroeger, of St. Louis, with whom he has passed several years of very successful study. Mr. Schubert is a musician of great ability. He is not satisfied with his excellent work, but is still aiming at something greater. We wish our young friend success in every way.

The Artists Recital given by the faculty of the College of Music at the Forest Park University was a notable occasion. Prof. Kroeger played several solos, including his brilliant "Fantasia Polonaise"; Prof. W. D. Armstrong played two selections; Mrs. Worthington and Prof. Kroeger played Milnotte's effective arrangement of the "Poet and Peasant Overture," and Madame Runge-Janke sang several numbers. Miss Powell, the instructor in elocution, gave three recitations and proved herself to be in every way a thorough artist in her line of work. Refreshments were afterward served to the guests, Mrs. Cairns, the principal, being the hostess of the occasion.

The commencement exercises of the Forest Park University took place at the Memorial Hall on June 2d. Four graduates were presented, and one young lady received a diploma, certifying that she had completed the Fifth Grade in her musical studies. The essays were without exception, far above those usually heard at such exercises. The piano solos were truly artistic and the performers certainly deserved the warm applause accorded them by the audience. The vocal numbers were also well received, and Madame Runge-Janke, the vocal instructor, was good enough to favor the audience with two songs by the talented composer, E. R. Kroeger, who is the director of the College of Music at this institution. The principal, Mrs. Anna Sneed Cairns, can certainly be congratulated upon the success of these exercises.

## MAJOR AND MINOR.

Verdi, the Nestor of Italian composers, has consented to compose a cantata or symphony in honor of the Columbus celebration at Genoa, this autumn, and Baron Franchetti will write a Columbus festival opera for the same event. It is thought more than probable that both productions will be rendered also at the World's Columbian Exposition at Chicago, supplementary to the original musical compositions of the highest order, it is hoped, which are being prepared for that occasion.

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Paderewski, the pianist, will revisit America, and will commence a tour at San Francisco on November 8. He will give 60 concerts, and play 100 compositions which Americans have not yet heard. He says that Boston is his favorite American city, from its musical point of view, and that its superiority in his mind is greatly due to the excellence of the Boston Symphony Orchestra.

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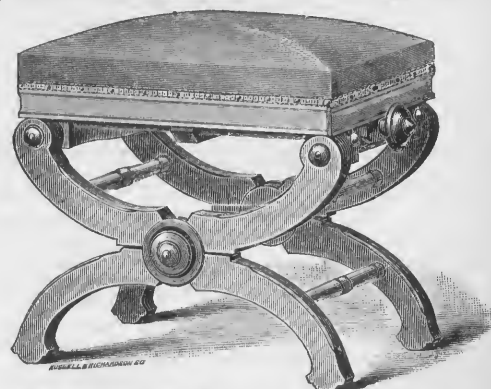
Ribbon Store.  
Notion Store  
Embroidery Store.  
Lace Store.  
Trimming Store.  
Gents' Furnishing Store.  
Handkerchief Store.  
White Goods Store.  
Calico Store.  
Summer Suits Store.  
Gingham Store.

Cloth Store.  
Black Goods Store.  
Cotton Goods Store.  
Linen Goods Store.  
Silk and Velvet Store.  
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Cloak and Suit Store.  
Shawl Store.  
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Upholstery Store.  
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OUR GREAT  
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See Page 55 for Description.



# ON BLOOMING MEADOWS.

3

## CONCERT WALTZ.

Moderato. ♩ 92.

Julia Rive King.

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The tempo is Moderato at 92 beats per minute. The score is divided into five systems. The first system shows the initial chords and a bass line with fingerings 2, 5, 2, 2, 2, 2, 5. The second system features a melody in the treble staff with dynamics mf, sf, and sf, and a bass line with many piano (p) markings. The third system has a forte (f) melody and a bass line with mf and piano markings. The fourth system continues the melody with piano markings and includes complex fingerings like 7, 7, 7, 7, 5, 4, 3, 2, 1. The fifth system concludes the piece with a final cadence and a pedal marking. The score is filled with musical notation including notes, rests, slurs, and various performance instructions.

The P. signifies Ped.

376 - 11

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4 Waltz.  $\text{♩} = 80$ .

*p dolce.*

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

*cres.* *cen.* *do.* *3*

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

*f* *Ped. \** *N.B. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

*cres.* *3* *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

*Con brio.* *sf* *p* *sf* *p* *sf*

*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**

*sf* *p* *f* *sf* *cres.* *f*

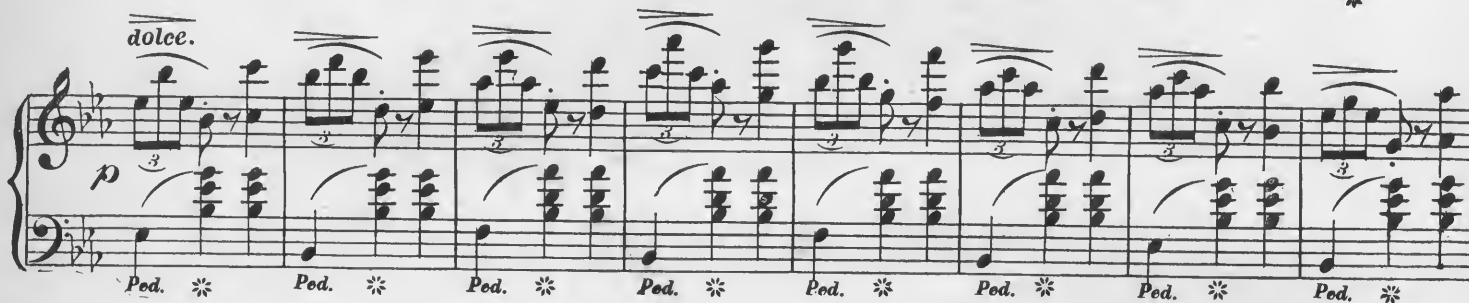
*Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \** *Ped. \**



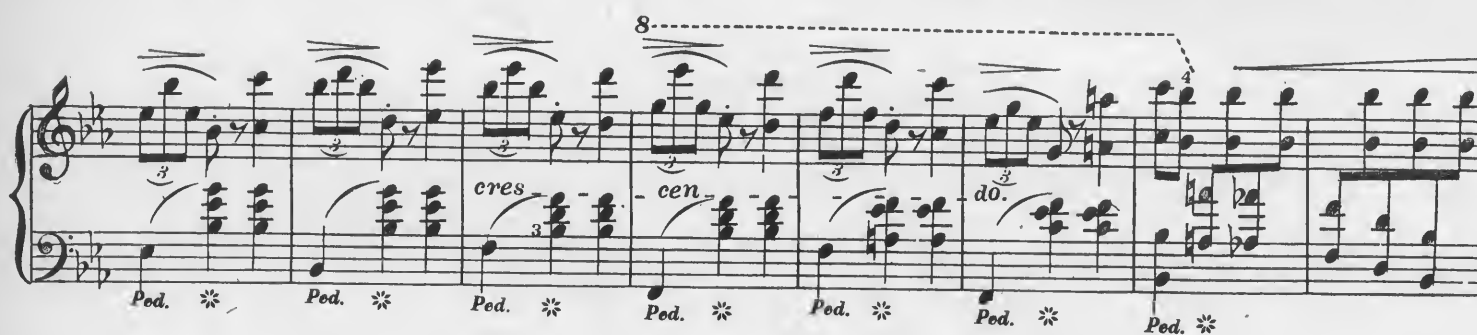
First system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*, *sf*, *sf*, *p*, *sf*. Pedal markings: *Ped.* 3, *Ped.* \*, *Ped.* \*, *Ped.* 3, *Ped.* \*, *Ped.* \*. Fingerings: 1 2 4 3, 1 2 4 3, 1 2 4 3.



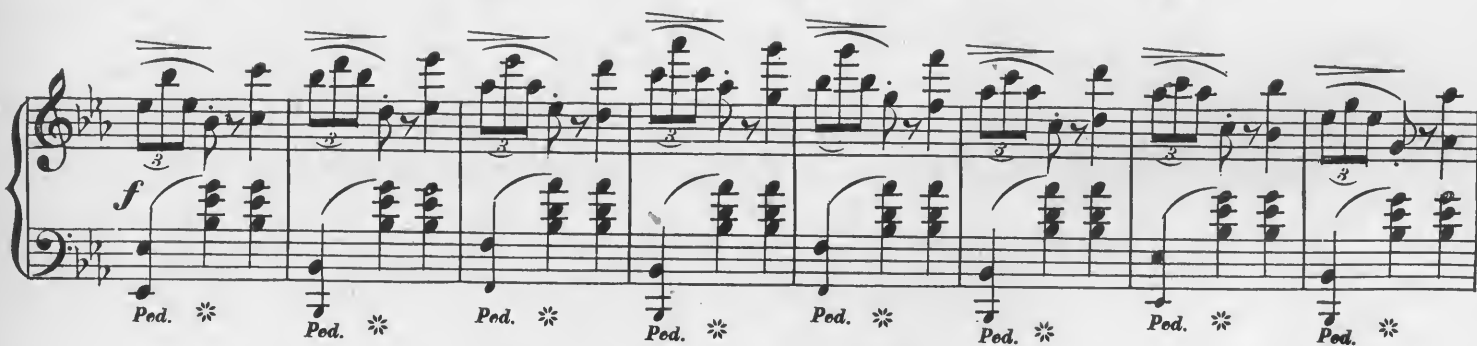
Second system of musical notation. Treble and bass staves. Dynamics: *sf*, *cres.*, *f*. Pedal markings: *Ped.* \*, *Ped.* \*, *Ped.* 3, *Ped.* 3 2 1 2, *Ped.* \*, *Ped.* \*, *Ped.* 4. Fingerings: 3, 2 3 1 2, 2 3 1 2.



Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*. Marking: *dolce.*



Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *cen.*, *dol.*. Pedal markings: *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*. Marking: 8.



Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*.



Sixth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *sf*. Pedal markings: *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*, *Ped.* \*. Marking: 8. Fingerings: 2 3 1, 3 2 1 4.

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (e.g., 3 5, 4 2 1 4, 1 5 2 1 3 1, 3 2 4 3 1 3, 4 1, 4 3 1, 4 2, 4 3). The left hand provides a steady accompaniment of chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Second system of musical notation. The right hand continues the melodic development with fingerings such as 3, 4 1 4, 1 5 2 4 3 1, 3 2 4 3 1 3, 5 1, 4 3, 4 1 5, 2 3, and 1 4. The left hand accompaniment remains consistent. Pedal points are marked with 'Ped.' and asterisks (\*). Dynamics include *f* and *p*, with a crescendo marked 'cres- cen- do'.

Third system of musical notation. The right hand features similar melodic patterns with fingerings like 3, 4 1 4, 1 5 2 4 3 1, 3 2 4 3 1 3, 4 1, 4 1, 4 2, and 4 3. The left hand accompaniment is steady. Pedal points are indicated by 'Ped.' and asterisks (\*).

Fourth system of musical notation. The right hand has fingerings such as 3, 4 2 1 4, 1 5 2 1 4 3, 2 1 2 1 2 3, and 4 3 2. The left hand accompaniment includes some moving lines. Pedal points are marked with 'Ped.' and asterisks (\*). Dynamics include *f*, *sf*, *ff*, *sf*, and *p*.

*Cantabile.*

Fifth system of musical notation, marked *Cantabile*. The right hand plays a slower, more lyrical melody with fingerings like 1 2 4 3, 4, 2, 4 3 2, and 4 3 2. The left hand accompaniment consists of chords and some moving lines. Pedal points are indicated by 'Ped.' and asterisks (\*). Dynamics include *p*.

Sixth system of musical notation. The right hand continues the *Cantabile* melody with fingerings such as 2 1 4 3 2, 2 1 4 3 2, 2 1 4 3 2, 2 1 4 3 2, and 4 3 2. The left hand accompaniment is steady. Pedal points are marked with 'Ped.' and asterisks (\*).



7

Ped. Ped. Ped. \* Ped. Ped. Ped. \*

Ped. Ped. Ped. \* Ped. Ped. Ped.

*Con bravoura.*

*ossta.*

*Con bravoura.*

*sf sf sf*

Ped. \* Ped. \* Ped. Ped. Ped. Ped. \*

Ped. \* Ped. \* Ped. Ped. Ped. Ped. \*

**376-11**

9

*p* *Ped.* *Ped.* *Ped.* *\** *Ped.* *Ped.* *Ped.* *\**

*Ped.* *Ped.* *Ped.* *\** *Ped.* *Ped.* *Ped.* *\**

*p* *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

*cres.* *cen.* *do.* *f* *p* *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

*Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

*cres.* *f* *ff* *f* *Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

376-11



### Finale.

**Finale.**

*p*, *sforzando* (*sf*), *Ped.*, *f*, *p*, *sforzando* (*sf*)

*p dolce.*, *Ped.*

**Pomposo.**

*crescen-do*, *f*, *ff*, *cres.*, *Ped.*

876 - 11

This page contains six systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece includes various musical elements such as dynamics (p, sf, f, cres.), pedaling (Ped.), and fingerings (1, 2, 3, 4). The first system shows a series of chords and single notes with pedaling. The second system introduces a melodic line in the right hand with a crescendo and a forte dynamic. The third system features a more complex texture with triplets and a right-hand melodic line. The fourth system continues with similar textures, including a crescendo and a forte dynamic. The fifth system shows a right-hand melodic line with a crescendo and a forte dynamic. The sixth system concludes with a right-hand melodic line and a forte dynamic. The page number 376-11 is printed at the bottom center.

376-11

*p. dolce*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres* *cen* *do.* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres* *p* *Animato.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

To abbreviate go from  $\Phi$  to  $\mathcal{S}$ . page 13.



8.

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8.

*cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Con bravura.*

*f*

*Ped.* \*

8.

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8.

*f*

*molto* *cres.* *-* *cen.* *-* *-* *do.* *ff* *sf* *sf*

*Ped.* \*

# MAGYAR.

## Hungarian Dance.

Johannes Brahms.

Allegro. ♩ 138.

Secondo.

The musical score is written for piano and consists of 138 measures. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of 138. The piece is the 'Secondo' version of the 'Magyar' (Hungarian Dance) by Johannes Brahms. The score is divided into two systems. The first system contains measures 1 through 64, and the second system contains measures 65 through 138. The piece begins with a forte (f) dynamic. The melody is primarily in the right hand, with the left hand providing a steady bass line. There are several pedaling marks (Ped.) and asterisks (\*) indicating where to pedal. The score includes various dynamic markings: f (forte), sf (sforzando), p (piano), cresc. (crescendo), and sf (sforzando). The piece concludes with a double bar line and a repeat sign. The copyright notice at the bottom reads 'Copyright Kunkel Bros. 1892.' and the number '1420-6' is also present.

# MAGYAR.

## Hungarian Dance.

Johannes Brahms.

**Allegro.** ♩ 138. **Primo.**

**f** **Ped.** \* **Ped.** \* **Ped.** \*

**leggero.** **f** **Ped.** \*

**f** **Ped.** \* **Ped.** \*

**f marcato.** **Ped.** \* **Ped.** \* **Ped.** \*

**a tempo.** **poco rit.** **f** **f** **Ped.** \* **Ped.** \*

1420-6



This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- Dynamics:** *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo).
- Articulation:** Accents (^) and slurs are used throughout the piece.
- Fingerings:** Numbers 1, 2, 3, 4, and 5 are placed above notes to indicate fingerings.
- Pedal Markings:** "Ped." is written below the bass staff in several places, often accompanied by an asterisk (\*).
- Rehearsal Markers:** Small numbers (1, 2, 3, 4) are placed above the first measure of each system, likely indicating rehearsal points.

The piece concludes with a final system of staves, followed by the page number "1420-6." at the bottom center.

Primo.

5

Giocos.

The musical score is written for a piano and is divided into six systems, each containing a treble and a bass staff. The key signature consists of three sharps (F#, C#, G#). The tempo/mood is marked 'Giocos.' (playful). The first system begins with a 'Primo.' marking. The score includes various dynamic markings: *rf* (ritardando forte), *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo). Pedal markings ('Ped.') and asterisks (\*) are used to indicate specific performance techniques. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a final measure marked with an asterisk.

## Secondo.

First system of musical notation (measures 1-8). The piece is in D major (two sharps). The right hand features a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 3 2 1, 4 2 1, 5 2 1, and a final A. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *cres.*, and *ff*. Pedal markings with asterisks are present at measures 5 and 7.

Second system of musical notation (measures 9-16). The right hand continues with chords and fingerings 4 2 1, 5 2 1, 4 2 1, 3 1, 3 1, 2 1, and 3 1. The left hand accompaniment includes fingerings 1 2, 1 3, 1 2, 1 3, 1 2, 1 2, and 1 2. Dynamics include *f*. Pedal markings with asterisks are at measures 10, 12, and 14.

Third system of musical notation (measures 17-24). The right hand has chords with fingerings 3 1, 4 1, 3 1, 4 1, 3 1, and 4 1. The left hand accompaniment includes fingerings 1, 1, 1, 1, 1, and 1. Dynamics include *cres.* and *p leggiero.* Pedal markings with asterisks are at measures 17, 19, 21, and 23.

Fourth system of musical notation (measures 25-32). The right hand continues with chords and fingerings 4 2 1, 5 3 1, 4 2 1, 4 2 1, 4 2 1, 5 3 1, 4 2 1, and 4 2 1. The left hand accompaniment includes fingerings 2 and 4. Dynamics include *f* and *p poco*. A *Primo.* marking appears at the end of the system. Pedal markings with asterisks are at measures 26 and 28.

Fifth system of musical notation (measures 33-40). The right hand features a melodic line with fingerings 4, 3, 2, 4, 5, 3, 1, and 4 2 1. The left hand accompaniment includes fingerings 1 3, 2 5, 1 2, 3 2, and 3 2. Dynamics include *rit.*, *a tempo.*, *sf*, *f*, *sf*, *rf*, *rf*, and *rf*. A *Presto.* marking appears at the end of the system. Pedal markings with asterisks are at measures 33, 35, 37, and 39.



**Primo.**

*p* *cres.* *ff*

*Ped.* *Ped.* *Ped.*

*f*

*Ped.*

*f* *p leggiero.*

*Ped.*

*f marcato.*

*Ped.*

*f* *a tempo.*

*Ped.*

# MERRY COSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Allegretto ♩\_108.

Moritz Moszkowski Op. 23. No. 1.

Secondo.  
ten.

*p*

*mp*

*dim.* *pp* *mf*

*ten.* *ten.* *poco rit.*

1435-4

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# MERRY GOSSACKS.

3

(LUSTIGE KOSAKEN.)

RUSSIA

RUSSLAND

Allegretto 108.

Primo.

Moritz Moszkowski Op. 23. No. 1.

*semplice.*

*p*

*P\*P\**

*mp*

*mp*

*espress.*

*dim.*

*pp*

*mf*

*poco rit.*

*ten.*



4' a tempo.

Secondo.

First system of musical notation, measures 1-4. The treble clef staff contains chords with fingerings 4 1 and 5 3. The bass clef staff contains a single note with a fermata. Dynamics include *mp* and *mp*.

Second system of musical notation, measures 5-8. The treble clef staff contains chords with fingerings 5 3 1, 4 1, 5 3 1, and 5 3 1. The bass clef staff contains a single note with a fermata. Dynamics include *dtm.* and *pp*.

Third system of musical notation, measures 9-12. The treble clef staff contains chords with fingerings 3 2 1 3 2, 4 3, 4 3, and 5 3 1. The bass clef staff contains a single note with a fermata. Dynamics include *mf*.

Fourth system of musical notation, measures 13-16. The treble clef staff contains chords with fingerings 4 3, 4 3, and 5 3. The bass clef staff contains a single note with a fermata. Dynamics include *ten.*, *ten.*, *rit. un poco.*, and *p*.

Fifth system of musical notation, measures 17-20. The treble clef staff contains chords with fingerings 5 3, 5 3, and 5 3. The bass clef staff contains a single note with a fermata. Dynamics include *ten.*, *p \* P \**, and *poco rit.*

Primo.

5

a tempo.

**Allegro molto.** ♩ 104 (♩ 66 to 88.)

8. *ff* *Il basso sempre marcato.*

- (A) The mechanical aim of this study is similar to that of studies VI and VII, in Book I, to which we refer, as all remarks expressed there, as to steady hand, loose wrist, and smooth legato, will be found applicable here.
- (B) The appoggiatura must be struck precisely with the first note of note of the right hand, and its value is, therefore, to be deducted from the following C.

*Execution.*

- (C) Strike C vigorously from the wrist with the first finger after which silently substitute the fifth.



First system of musical notation. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including fingerings 1, 2, 3, 4, 5, and 8. The left hand plays a steady quarter-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation, labeled (D). The right hand continues with rapid sixteenth-note passages. The left hand has a more active role with some eighth-note figures. Dynamics include *p* and *f*. The instruction *marcato il Basso.* is written below the left hand. Pedal points are marked throughout.

Third system of musical notation. The right hand has a melodic line with some slurs. The left hand accompaniment includes a *cres.* (crescendo) marking. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes a *ff* (fortissimo) dynamic. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment includes a *Ped.* marking. Pedal points are indicated by 'Ped.' and asterisks.

Sixth system of musical notation. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes a *marcato.* (marked) dynamic and a *rf* (ritardando fortissimo) dynamic. Pedal points are marked throughout.

(D) Hold the hand steady and sustain the quarter notes their full value.

(A) The object of this study is nimbleness of the thumb, and a smooth legato of the fingers of the left hand.

(B) In passing the thumb an undisturbed flow and connection of tones must be preserved even in the widest extensions; by stretching the fingers (1-2) and turning the wrist pliantly it can be effected.

(C) See remark (D) No. VIII treating similar passage.

First system of musical notation, measures 1-4. The right hand plays chords in the treble clef, and the left hand plays a continuous eighth-note pattern in the bass clef. Dynamics include *f* and *rf*. Pedal markings (*Ped.*) and asterisks (\*) are present below the bass staff.

Second system of musical notation, measures 5-8. The right hand continues with chords, and the left hand maintains the eighth-note pattern. Dynamics include *sf* and *f*. Pedal markings and asterisks are present.

Third system of musical notation, measures 9-12. The right hand has more complex chordal textures. The left hand's eighth-note pattern continues. Dynamics include *ff*. Pedal markings and asterisks are present.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a dashed line indicating a repeat or continuation. The left hand's eighth-note pattern continues. Dynamics include *sf*. Pedal markings and asterisks are present.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line. The left hand's eighth-note pattern continues. Dynamics include *dim.* and *p*. Pedal markings and asterisks are present.



*dolce legato.*

*cres.*

*marcato.*

*f*

*ff*

8

Allegro molto quasi Presto. ♩ 84 ♩ 104 to 132.

21

10. (A)

The musical score is for exercise (A) in G major, 2/4 time. It consists of six systems of piano and bass staves. The piano part features complex triplets and sixteenth-note patterns, while the bass part provides a steady accompaniment. Performance markings include dynamics (f, dim., simIII., sf, p, cres., ff), pedaling (Ped.), and fingerings (1-5). The score is numbered 10. and (A).

(A) An important exercise for the study of thirds, sixths, &c. Do not yield to the inclination to break the double notes, but raise both fingers to an equal height, and strike the keys simultaneously, observing a scrupulous legato throughout.

The interweaving and alternating of hands must not interfere with an even succession of tones and the perfect smoothness of the movement.

The musical score consists of seven systems of staves. The notation includes various dynamics such as *ten.* (tension), *sf* (sforzando), *dim.* (diminuendo), *cres.* (crescendo), *ff* (fortissimo), and *Ped.* (pedal). Fingerings are indicated by numbers 1-5 above or below notes. Articulations like slurs and accents are used throughout. The piece features intricate patterns, including triplets and sixteenth-note runs. A specific instruction (B) is marked with an asterisk in the sixth system.

(B) \* The skips of the left hand over the right by means of a elastic wrist.

**Presto.** ♩ - 108 (♩ 120 to 152.)

11. *leggierissimo.*

(A) 8 8 8 8 8 8 8 8

*simili.*

*Ped.* *Ped. simili.* *Ped.* *Ped.* *Ped.* \*

ossia. (B) *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

8 8 8 8 8 8 8 8

*cres.* *cres.* \*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

8 8 8 8 8 8 8 8

*ff* *f* *f* *f* *f* *f* *f* *f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

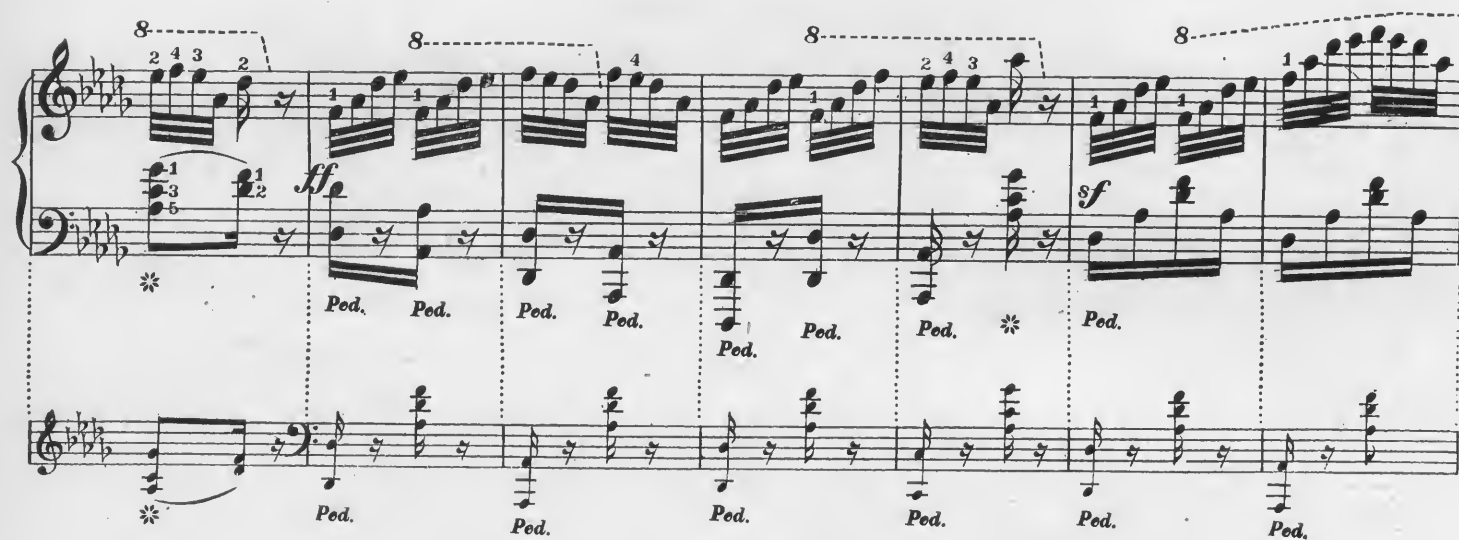
- (A) This study is of approved utility for acquiring skillfulness and rapidity in running arpeggios. The passing under of the first finger (thumb) and crossing over of the fingers must be smoothly executed; they must strike their keys in exact time, the arm is to be held a little from the body, avoiding the twisting of the elbows which can be easily done with a little practice.
- The study will be rendered very attractive, when the proper attention will have been paid to the marks of expression, crescendo in ascending and diminuendo in descending passages.
- (B) Changes and additions contained in this ossia, are not suggested by technical considerations, but to impart to the study the character of a piece.







First system of musical notation. The top staff (treble clef) contains a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The bottom staff (bass clef) contains a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The system is marked with *pp* (pianissimo) and includes several *Ped.* (pedal) markings. The system is divided into measures by vertical dotted lines.



Second system of musical notation. The top staff (treble clef) contains a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The bottom staff (bass clef) contains a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The system is marked with *ff* (fortissimo) and *sf* (sforzando) and includes several *Ped.* (pedal) markings. The system is divided into measures by vertical dotted lines.



Third system of musical notation. The top staff (treble clef) contains a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The bottom staff (bass clef) contains a series of eighth-note chords, with fingerings 1, 2, 3, 4, 5 indicated. The system is marked with *ff* (fortissimo) and *sf* (sforzando) and includes several *Ped.* (pedal) markings. The system is divided into measures by vertical dotted lines.

First system of musical notation, measures 1 through 6. The score is written for piano in a key with two flats (B-flat and E-flat). The right hand features complex, rapid sixteenth-note passages, while the left hand provides a steady accompaniment of eighth notes. Pedal markings are indicated by an asterisk and the word "Ped." below the staff. Fingering numbers (1-5) are placed above the notes. Dynamic markings include *sf* (sforzando) at measures 1, 3, and 5. A bracketed section of measures 1-4 is marked with an "8" above it.

Second system of musical notation, measures 7 through 12. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests in measures 7 and 8. Pedal markings are present throughout. Dynamic markings include *ffz* (fortissimo forzando) at measure 7 and *fp* (fortissimo piano) at measure 10. A bracketed section of measures 7-10 is marked with an "8" above it.

Third system of musical notation, measures 13 through 18. The right hand features a series of chords and sixteenth-note runs. The left hand has a more active role with eighth-note patterns. Pedal markings are frequent. A *cres.* (crescendo) marking is at the beginning of measure 13. A dynamic marking of *sf* appears at measure 15. A bracketed section of measures 13-16 is marked with an "8" above it.

First system of the musical score. It consists of two staves. The upper staff features a series of eighth-note chords with fingerings 3, 2, 3, 2, 2, 3, 2, 3. The lower staff has a bass line with chords and fingerings 2, 4, 5, 2, 4, 2, 4. Pedal points are indicated by 'Ped.' and asterisks. A fortissimo (*ff*) dynamic marking appears in the fifth measure. The system concludes with a *f rit.* marking.

Second system of the musical score. The upper staff contains eighth-note chords with fingerings 2 1, 3 4 1, 2 8, 1 4, 3 5 3 5, 4, 8, 4. The lower staff has a bass line with chords and fingerings 4, 5, 4, 5. Pedal points are indicated by 'Ped.' and asterisks. A fortissimo (*f*) dynamic marking is present at the beginning. A *a tempo.* marking is placed above the third measure of the lower staff.

Third system of the musical score. The upper staff features eighth-note chords with fingerings 3 5 3, 3 5 4 1 4, and a fortissimo (*ff*) dynamic marking. The lower staff has a bass line with chords and fingerings 3 2 1 2, and fortissimo (*ff*) dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. A final *Ped.* marking with an asterisk is shown at the bottom right of the system.



*Allegro molto.* ♩ 92. (♩ 120 to 152.)

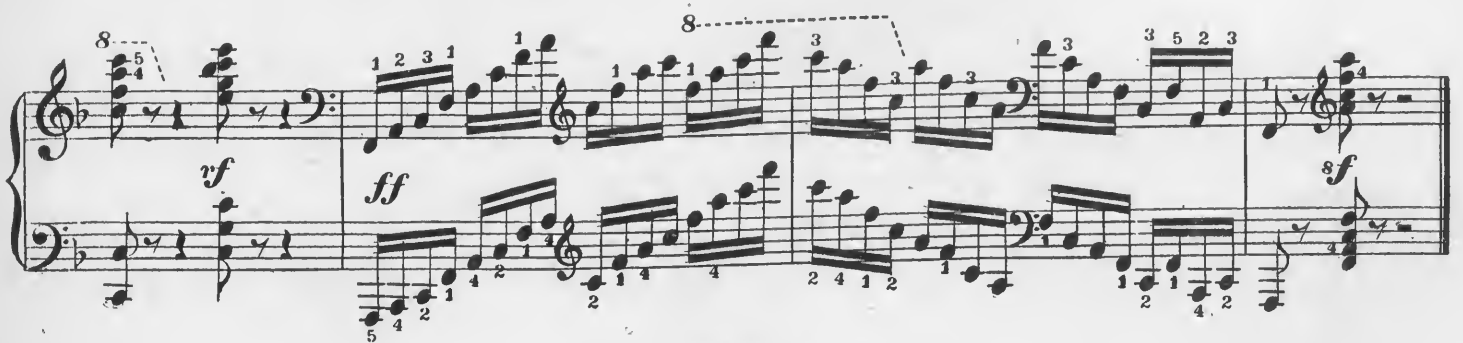
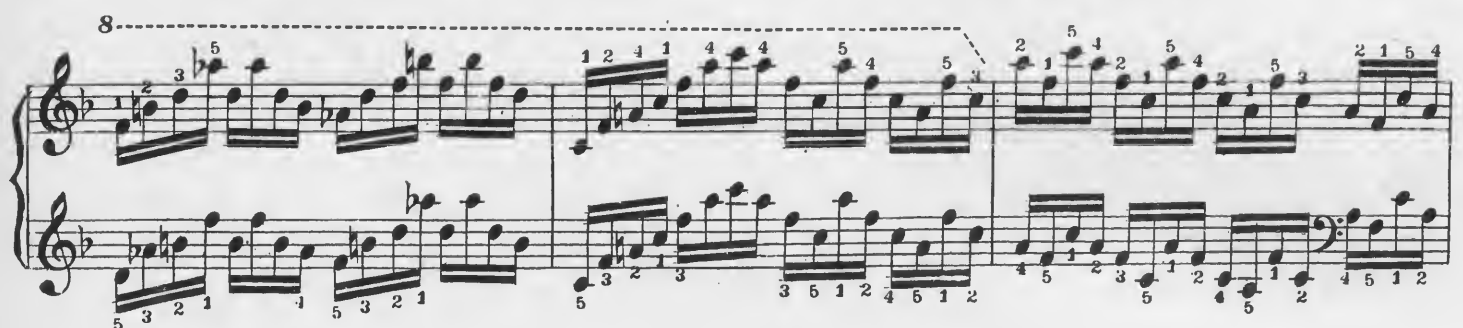
12.

(A) This study has the same technical ends as the preceding one, No. XI.

Both hands must practice separately paying especial attention to the left hand.

When each hand has acquired equality and certainty of execution practice both hands together, slowly at first.

The rapidity with which this study should finally be played, must be unconstrained, and must not be acquired at the expense of accuracy and clearness.



# Embarrassment

( VERLEGEN HEIT.)

Franz Abt.

3. Ich möch. - te dir ein Brieflein  
 2. Ich möch. - te dir so ger. ne  
 1. Ich möch. - te dir wohl et. was

Andantino.  $\text{♩} = 88.$

1. There's some. - thing I would say to  
 2. I fain would sing to thee a  
 3. To thee a let. - ter I'd in

Andantino.

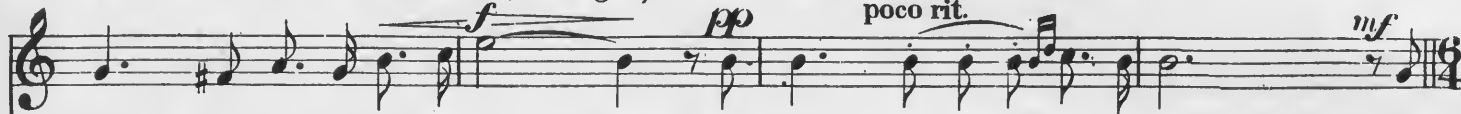
*p* Con leggerezza.

*pp*

3. schrei. - ben Da. rin mein Herz dir schüt. - ten aus; Al.  
 2. sin. - gen Ein Lied das tief ins Herz dir dringt, Doch  
 1. sa. - gen Und weiss doch selbst so recht nicht, was! Und

1. thee ..... But I'm not sure I know just what, And  
 2. strain ..... That to thy heart should make its way, But  
 3. dite ..... That should my in. - most thoughts dis. close, 'Tis

3. lein auch das muss un-ter-blei- ben, Denn stets bring ich nur das her- aus: " B  
 2. will mir ei- nes nur ge- lin- gen Das stets in meiner See- le klingt: "  
 1. wur- dest du darum mich fra- gen, Wusst ich wohl selber nichts als das: Ich  
 poco rit.



1. should'st the rea-son ask of me....., My on- ly answer must be that: I  
 2. there is on- ly one re- frain..... Rings in my soul both night and day: "  
 3. all in vain, for, as I write....., The ink but tra- ces as it flows: "



lie- be dich herz- in- nig- lich, Nur dich al- lein...., nur  
 love... thee, love, All else... a- bove, Aye, none but thee... But



dich..... Ich lie- be dich herz- in- nig- lich, Nur dich.... al- lein, nur  
 thee..... I love thee, love, All else a- bove, Aye, none... but thee, But



Tempo 10  
 dich. Ending.  
 dich.



thee.  
 Tempo 10  
 thee.  
 Ped. \*  
 549-2



# KILLARNEY.

M. W. Balfe.

Moderato. ♩ - 112.

1. By Killar - neys lakes and fells,  
2. In - nisfal - len's ruin - ed shrine,  
3. No place else can charm the eye  
4. Mu - sic there for e - cho dwells,

1. Em' - raldisles and winding bays, Moun - tain paths and woodland dells, Mem' - ry ev - er  
2. May suggest a passing sigh. But man's faith can ne'er de - cline, Such God's won - ders  
3. With such bright and va - ried tints, Ev' - ry rock that you pass by, Ver - dure broi - ders  
4. Makes each sound a har - mo - ny, Ma - ny voiced the cho - rus swells, 'Till it faints in

1. fond - ly strays. Boun - teous na - ture loves all lands,  
2. float - ing by. Cas - tle Lough and Gle - na Bay,  
3. or besprints, Vir - gin there the green grass grows.  
4. ex - ta - cy. With the charming tints be - low,

1. Beau - ty wan - ders ev' - ry where, Foot - prints leaves on ma - ny strands,  
 2. Moun - tains Tore and Ea - gle's nest, Still at Mu - cross you must pray,  
 3. Ev' - ry morn springs na - tal day, Bright hued ber - ries daff the snows,  
 4. Seems the heav'n a - bove to vie, All rich col - ors that we know,

*rall.* *dim.* *pp a tempo.*

1. But her home is sure - ly there! An - gels fold their wings and rest, In that E - den  
 2. Though the monks are now at rest. An - gels wonder not that man There would fain pro -  
 3. Smil - ing win - ters frown a - way. An - gels oft - en pausing there, Doubt if E - den  
 4. Tinge the cloud wreaths in that sky. Wings of An - gels so might shine, Glanc - ing back soft

*riten.* *pp a tempo.*

1. of the west, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.  
 2. long life's span, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.  
 3. were more fair, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.  
 4. light di - vine, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.

*mf*

*cres.* *mf*

# QUEEN OF THE BALL.

**POLKA BRILLANTE.**

**Tempo di Polka**  -138.

**Fritz Spindler Op. 111.**

The image displays a page of a musical score, likely for a piano, consisting of three systems of music. Each system is written for a grand piano, with a treble staff and a bass staff.

**System 1:** The first system begins with a tempo marking "Giocoso." and a dynamic marking "f". It features a complex melodic line in the treble staff with many slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment. A "Ped." (pedal) instruction is present. A "dim." (diminuendo) marking is also visible.

**System 2:** The second system continues the piece, showing a variety of dynamics including "f", "p", and "Ped.". It includes many slurs and fingerings, indicating a technically demanding passage.

**System 3:** The third system shows further musical development, with dynamics like "pp" (pianissimo) and "f". It includes a "dim." marking and continues with complex melodic and harmonic patterns.

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

First system of musical notation. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a series of chords with dynamic markings *f* and *ff*. Pedal points are marked with "Ped." and asterisks below the bass staff.

Second system of musical notation. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a series of chords with dynamic markings *f* and *p*. Pedal points are marked with "Ped." and asterisks below the bass staff. A "2nd time." marking is present at the beginning of the system.

Third system of musical notation. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a series of chords with dynamic markings *p* and *f*. Pedal points are marked with "Ped." and asterisks below the bass staff.

Fourth system of musical notation. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a series of chords with dynamic markings *f* and *p*. Pedal points are marked with "Ped." and asterisks below the bass staff.

Fifth system of musical notation. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a series of chords with dynamic markings *p* and *f*. Pedal points are marked with "Ped." and asterisks below the bass staff.



This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various musical elements such as notes, rests, dynamics (f, p, pp, dim, accelerando), and pedal markings (Ped.). The notation also includes fingerings and articulation marks.

The first system shows a treble and bass staff with a forte (f) dynamic and a pedal marking. The second system continues with a forte (f) dynamic and a pedal marking. The third system features a forte (f) dynamic and a pedal marking. The fourth system includes a piano (p) dynamic and a pedal marking. The fifth system shows a piano (p) dynamic and a pedal marking. The sixth system includes a piano (p) dynamic and a pedal marking.

The notation includes various musical elements such as notes, rests, dynamics (f, p, pp, dim, accelerando), and pedal markings (Ped.). The notation also includes fingerings and articulation marks.

1487 - 4

First system of musical notation, measures 1-6. Treble and bass staves. Pedal points marked "Ped." with asterisks at measures 2, 4, and 6. Fingerings are indicated above notes.

Second system of musical notation, measures 7-12. Treble and bass staves. Pedal points marked "Ped." with asterisks at measures 8, 10, and 12. A forte "f" dynamic is marked at measure 9.

Third system of musical notation, measures 13-18. Treble and bass staves. Pedal points marked "Ped." with asterisks at measures 14, 16, and 18. A crescendo and acceleration instruction "p accelerando e cres." is written above the staff at measure 13.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Pedal points marked "Ped." with asterisks at measures 20, 22, and 24. A forte "f" dynamic is marked at measure 20.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Pedal points marked "Ped." with asterisks at measures 26 and 28. A forte "ff" dynamic is marked at measure 25. Trills are indicated in measures 25-27.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Pedal points marked "Ped." with asterisks at measures 32 and 34. A forte "ff" dynamic is marked at measure 31. Trills are indicated in measures 31-33.

# BOLERO.

3

E. A. Schubert.

Allegretto  $\text{♩} = 88$ . Marziale.

The musical score is written for piano in 3/4 time, marked 'Allegretto' with a tempo of 88 beats per minute. It is in the key of D major (two sharps). The score is divided into two main sections: a piano section and an 'Ardito' (arduous) section. The piano section begins with a forte (f) dynamic and features a series of eighth-note patterns in the right hand, often with triplets and fingerings indicated by numbers 1-5. The left hand provides a steady accompaniment. The 'Ardito' section is marked 'Ardito.' and 'rf' (ritardando forte), featuring more complex and rapid passages in the right hand, including sixteenth-note runs and chords. The score includes numerous 'Ped.' (pedal) markings and asterisks (\*) indicating specific points of interest or technique. The piece concludes with a final forte (f) chord and a 'Ped.' marking.

1434-5

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First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked *mf*. Bass staff features a rhythmic accompaniment of chords and eighth notes. Pedal points are indicated by "Ped." and asterisks. Fingering numbers 1, 2, 3, 4 are present.

Second system of musical notation. Treble staff continues the melodic line with various fingering numbers (1, 2, 3, 4, 5). Bass staff continues the accompaniment. Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation. Treble staff continues the melodic line. Bass staff continues the accompaniment. Pedal points are indicated by "Ped." and asterisks. The system ends with a *f* dynamic marking.

Fourth system of musical notation. Treble staff continues the melodic line. Bass staff continues the accompaniment. Pedal points are indicated by "Ped." and asterisks. The system ends with a *p* dynamic marking.

*Cantabile.*

Fifth system of musical notation, marked *Cantabile*. Treble staff features a slower melodic line. Bass staff features a slower accompaniment. Pedal points are indicated by "Ped." and asterisks. Fingering numbers 1, 2, 3, 4, 5 are present.

Sixth system of musical notation. Treble staff continues the melodic line. Bass staff continues the accompaniment. Pedal points are indicated by "Ped." and asterisks. A *cres.* marking is present. The system ends with a *f* dynamic marking.



First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

**Giocoso.**

*mf*

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

*f*

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

*cres.*

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and pedaling.

Cantabile.

The musical score is written for piano and consists of six systems of grand staves. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings (1-5). Pedal markings ('Ped.') and asterisks (\*) are used to indicate specific performance techniques. The piece concludes with a double bar line and the number 1484-5.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures, which conclude with a double bar line. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. Pedal markings ('Ped.') and asterisks (\*) are placed below the bass staff to indicate where the sustain pedal should be used. The piece ends with a final chord in the right hand and a single note in the left hand.

The musical score for 'The Rose Tree' is presented in a single system with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble staff rest and a bass staff accompaniment of eighth notes. The melody starts on a half note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment consists of eighth notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C1

4

4

*Ped.* \*

*Ped.*

*f*

*Ped.* \*

*Ped.*

*Ped.*

1 3 5

1 2 4

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. There are also performance instructions like "Ped." (pedal) and "ff" (fortissimo). The score is numbered 1434-5.

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Nettle Rash, Pimples, to the Head,  
plexion, Salt  
Head, Scrof-  
ache, Skin Dis-  
Stomach, Tired  
Liver, Ulcers,  
and every oth-  
or disease that  
impure blood or a failure in the proper perform-  
ance of their functions by the stomach, liver and  
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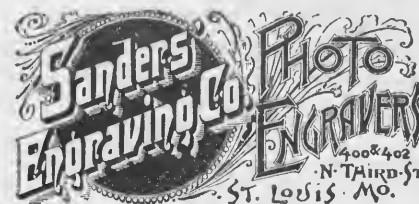
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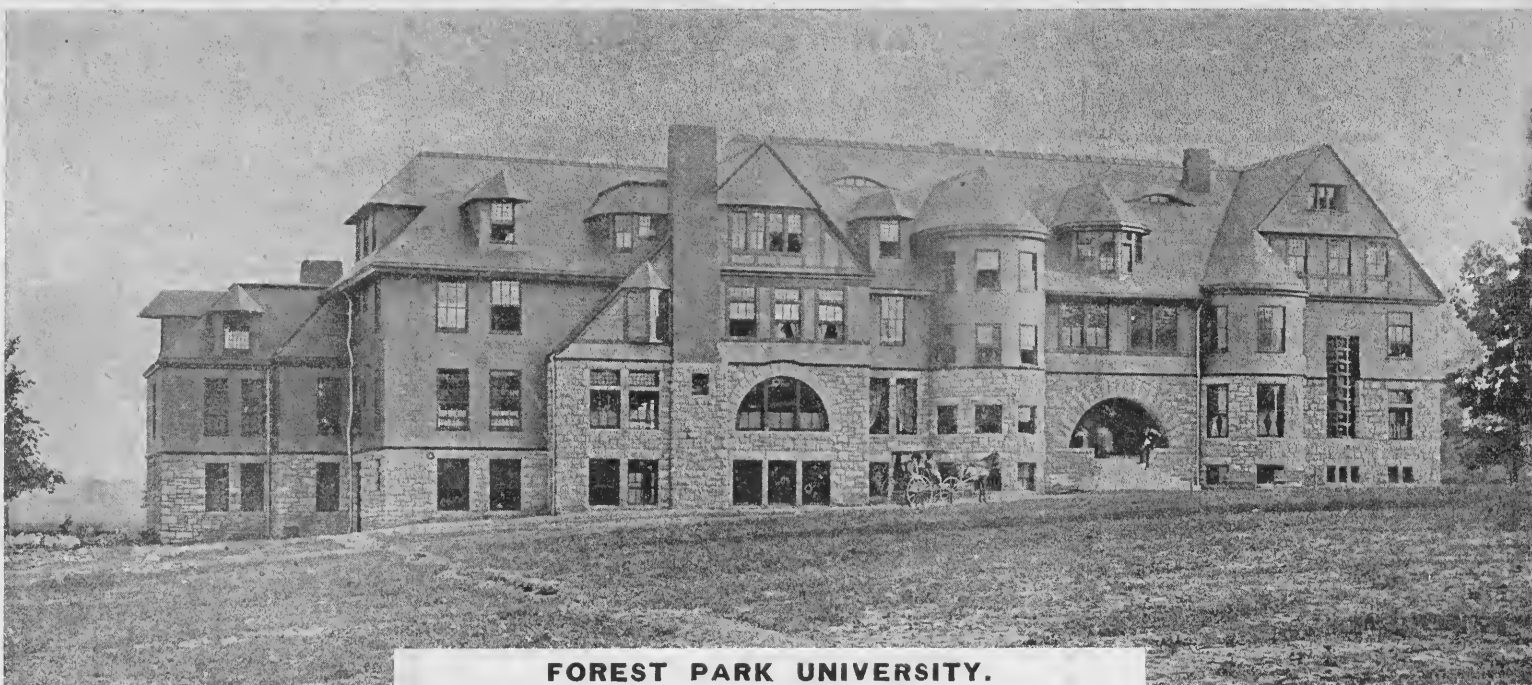
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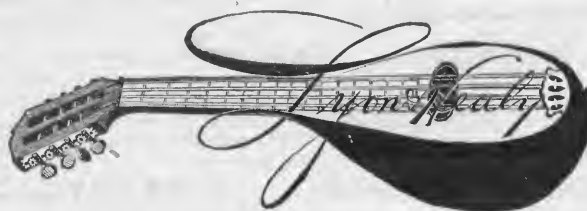
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